

THE ETUDE.

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BIOGRAPHICAL SKETCH OF JOHN S. VAN CLEVE.

We present this month an electrolyte of one of our best known contributors, John S. Van Cleve, of Cincinnati, Ohio. Before defining his position in the artistic world, we will set down in brief the events of his life. John S. Van Cleve, the eldest son of Rev. L. F. Van Cleve, a Methodist clergyman of great prominence in the state of Ohio, was born at Mayville, Kentucky, Oct. 30th, 1851. As a child he was extremely delicate, always trembling on the verge of absolute invalidism. At the age of seven, a chain of infantile maladies terminated in a violent inflammation of the eyes, which after a year and a half of extreme suffering entirely destroyed his sight. His health, in general, became, from this time forth, by nature's beneficent law of compensation, uniformly reliable, and though never apparently robust he has been able to do an amount of incessant mental labor which amazes all who have any cognizance of it. To borrow an image which we have heard him use when answering the surprised remarks brought forth by witnessing his multifarious and ceaseless energies, his nervous force is like a coiled watch-spring, slight, but so well tempered that its energies are both reliable and exhaustless. Immediately after the loss of his sight he began to attend the public schools, where, by the assistance of his classmates, who read to him in a whisper, he prepared all the lessons, manifesting such quickness and retentiveness of mind as soon to reach a foremost position.

In 1862 he entered the State institution for the blind at Columbus, Ohio, where during five years of unbroken activity, he ranged over a wide field of literary, philosophical and musical study. From 1867 to 1872 he continued his literary studies in various schools not especially adapted to the blind, viz., at Woodward High, in Cincinnati, where he graduated as valedictorian in 1870; at the Ohio Wesleyan University, Delaware, Ohio, where he had the reputation of being the most deeply read man of the class, and at the theological department of the Boston University. A shift of circumstances compelled him in 1872 to begin earning a livelihood, and he took the position of pianoforte teacher at the Institution for the Blind, at Columbus, where he remained three years, going in 1875 to a similar position at Janesville, Wisconsin. In 1879 he went to Cincinnati to become a musical critic on the Cincinnati Commercial, which place he retained until 1888. Since that time his work has been chiefly that of a practical musician.

During all his student life, from the time he entered the Institute at Columbus until he returned to it as teacher, viz., from 1862 to 1872, his mind oscillated perpetually between the study of a musical career, his aptitude being about equally divided between literature and music, and his teachers encouraged him to expect great distinction in each. He attributes the awakening of his literary faculties to the reading of Milton's "Paradise Lost," and his musical enthusiasm to the hearing

of Beethoven's "Sixth Symphony." But no longer to delay over much that might be interesting in the development of his mind, we will explain his present methods of work. The fact that he holds to day, by the sheer force of personal energy and unquestioned merit, a front rank in one of our foremost musical cities, and works under the serious disadvantage of blindness, renders his work peculiarly interesting. The branches which he cultivates are voice, piano and theory. In mastering a musical composition he has the notes read aloud (not played, but verbally described), and puts them down in a kind of tangible print made by embossed points. Every minutest detail of phrasing and shading, of fingering, of rhythm, of style, of tempo, is accurately recorded, and then by re-reading and brooding attention, the whole is fixed solidly in the memory and imagination. Naturally he is often called upon to explain these matters, and being very fond of metaphors, we have heard him say, apropos of memorizing, that "it is like crystallization; as the granules of sugar gather into hard angular forms in a silent solution, so the tones build themselves into definite shapes of beauty in a thoughtful mind." As a piano teacher he has absolutely nullified the impediment of blindness, and even in the matter of fingering (certainly

of a newspaper critic, achieved an unrivaled reputation for poetic graces of style, thorough technical knowledge and fearless expression.

At present his music-literary work is chiefly confined to musical journals. He has a large following of enthusiastic students, whose numbers steadily increase. In May, 1886, he married Miss Kate Lewis, a prominent singer of La Crosse, Wis., and resides at present in a handsome house, No. 7 South Auburn St., Mt. Auburn, Cincinnati, Ohio. He is connected with the College of Music as professor of English literature, and with the Conservatory as lecturer on aesthetics, but his teaching is independent, and he has an elegantly appointed office at his own genial and beautiful home, which it is a privilege to visit either as friend or student. Mr. Van Cleve is always excessively annoyed at being regarded as a prodigy, and to praise him in the language suitable to "Blind Tom" is to provoke his detestation. His attainments have been wrought out by slow and systematic effort, and hence arises his insight into the stages of a learner's mind.

Mr. Van Cleve plays a large repertoire of the best and most difficult music, both classic and modern. During his experience as a teacher he has given a large number of recitals before the pupils of the general public. He has a peculiar sympathetic touch, which in a singular degree unites passion and tenderness. He is justly praised for his liquid runs and deeply imaginative musical conceptions. He also devotes considerable time to composition. His works are highly commended by excellent judges, and we are glad to learn that he will soon give some of his compositions to the public.

M. N. L.

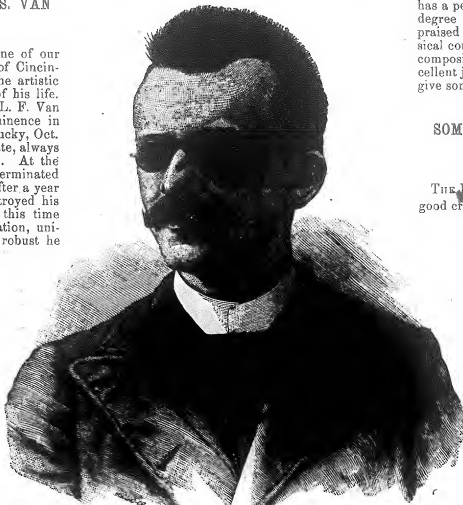
SOME THOUGHTS FOR PIANO TEACHERS.

BY E. E. AYRES.

THE PIANO CRITIC.—A good piano teacher must be a good critic. Most people are ready to assent to the proposition that any good teacher in any branch of study must be a painstaking critic. It seems to be a reasonable, indeed, almost a necessary truth. There are, perhaps, some university professors who never directly and personally catechise or criticise their pupils. They simply present their discussions on their chosen themes in the form of lectures, leaving their pupils to themselves without question. But generally, even in the highest university classes, there is much of either direct or indirect criticism of every student's work.

The student of art especially needs constant and unceasing criticism. He may learn something without it, but his progress will be slow and uncertain. The mere science of music is, indeed, somewhat like all other sciences, and by reason of its exactness and conformity to definite rules the student may feel his way, and sometimes, without assistance, be reasonably certain that he is on the right road. But having mastered the scientific side of music, he is not yet a pianist. Science does not make artists. Art cannot be reduced to such definite rules, and the artist can be sure of his way only when he has the approval of some one who has traveled the road before.

SOME TEACHERS.—There are some teachers, however, who do not criticise much. It has often been remarked that many great artists are very poor teachers, for this very reason. They sometimes inspire their pupils by their own magnificent playing and arouse musical enthusiasm, and thus produce good results. But the teacher who never comes down precisely to the pupil's level in the humble endeavor to awaken in that pupil a just sense of his deficiencies and merits, will never be in the highest measure successful. There are many illustrations of the evil effects of this kind of teaching. How many young pianists are there who have enjoyed for years the so-called instruction of really great artists, and yet have



JOHN S. VAN CLEVE.

the most critical of all the tests possible to a sightless musician), he is a model of accuracy and efficiency. Pupils of Chopin say, "that he could detect a false fingering while his back was turned," and Mr. Van Cleve possesses this somewhat mysterious faculty in a degree probably equal. To take a lesson of him, as we can testify from frequent experience, is like breathing pure oxygen, it is intensely vivifying, and the most familiar composition grows new and radiant under the magical touch of his poetic imagination. Indeed, one scarcely knows whether he is more poet or musician. He is always amiable about explaining his peculiar modes of operation, and is strangely free from any capacious sensitiveness, so that one loses utterly and at once all feeling of embarrassment or pity. His teaching is a perfect blending of technique and interpretation, and he seems by some occult process to get artistic results with extraordinary quickness. The pupil learns technique while thinking of music, and every flower of music is well-rooted in mechanical laws. The distrust with which other musicians, and the general public seem inclined to treat his ability to teach, at times irritates him, and the acid with which he has at all times, is apt to flow freely. Mr. Van Cleve, during the time that he exercised the

never received any wholesome criticism. Some of these young pianists very naturally take it for granted that the absence of criticism means unqualified approval on the part of their masters. Thus they gain confidence, and readily find fault with the "ignorant communities in which they live," when they fail to win popular applause. Some pianists who have "played for Liszt" seem to think that they are necessarily great and glorious artists, simply because that good old patriarch actually permitted them to leave his parlor alive. If they had not played divinely, they seem to argue, how could Franz Liszt have endured it for a moment? And thus some may argue with reference to teachers of less renown. For the sake of the musical world, therefore, let every teacher express his opinions candidly whenever he is expected to criticize.

THE LAZY TEACHER.—Are there any lazy teachers in the world? Are there any who sit still and look on with blank indifference during the entire lesson hour, as if the sapient look was all the pupil needed? The writer once heard of a teacher in one of the great western cities who actually sold his sapient presence at three or four dollars an hour. It was all he condescended to give in exchange for the tuition money he received. Sometimes he would sit still on the sofa and either look at the pupil or read the newspaper, now and then glancing at his watch until the glad final moment arrived. Then he would sometimes say, "Play the next movement for me next time. Good-bye." Sometimes, however, he would enter into the spirit of the occasion and stand at the window, where he could thrum on the glass as the pupil played, and gaze at the unhappy crowds in the street. On such occasions he usually retired promptly at the appointed moment without even saying "Good bye." This teacher had all the pupils he desired. Many wealthy and fashionable young ladies thronged his classes. But surely it was not because of any musical benefit they received. Perhaps there is something in the "sapient presence," else why should this teacher succeed? But while inattention to duty may pay some teachers, it does not pay all. The lazy teacher is likely to reap the reward of the sluggard sooner or later. Diligence and faithfulness are not often left behind in the race. They are sure to conquer in the end. "Seest thou a diligent man; he shall stand before kings."

THE UNCERTAIN TEACHER.—There are some teachers who do not criticize their pupils freely because they really do not know what to say. They may be conscious of the fact that the pupil needs correction, and yet they are uncertain as to the phraseology in which they should express themselves. They know that the playing is uninteresting, that it is deficient in some way, but just how to suggest the proper remedy, or just what the proper remedy is, puzzles them. No physician on earth is able at all times to make an infallible diagnosis. Many, doubtless, seriously question the correctness of their own decisions even in the simplest cases. Not knowing the exact character of the disease, it is dangerous to hazard remedies. No teacher can be infallibly sure at all times just precisely what musical malady afflicts his pupils. Inexperienced teachers suffer greatly because of their uncertainty. The following hints may be useful to young teachers:—

Whenever practicable, study carefully before the lesson hour the composition you propose to use in teaching. By all means become so familiar with it that you can detect, even without seeing the music, any fault in—

(a) The rhythm (observe every measure and every part).

(b) The reading of notes (see that every note is heard in melody or accompaniment).

(c) The observance of the rests or pauses (generally greatly neglected).

These three elementary texts will generally furnish you with abundant material for criticisms. After you have applied the above simple rules, then be prepared also to apply the following additional principles in the special case of the same composition:—

(d) See that the signs of expression are observed (*f*, *p*, *sf*, etc.). If there is a sign or mark of any kind which is not familiar to you, try to find out all about it before

the lesson hour. Be sure that *your* pupil knows how to observe every nuance.

(e) Study the accents. Here you approach near to the very soul of playing.

(f) Distinguish between legato and staccato.

(g) Call attention to the relation of the parts to each other, *e.g.* You have Chopin's nocturne in E flat, Op. 9. See that the left hand part is kept subordinate to the melody, which is here in the right hand part. An accompaniment should always be played in more of a subdued manner than that of the melody. But in trying to play the chords softly, there is danger, on the other hand, of making the harmonies obscure. It is better to give too much prominence to the accompaniment than to lose its character by failing to make all the harmonic relations clear. There is also another fault that may be mentioned in the same category. It is present to a certain extent in the playing of almost every pianist; in inexperienced players it is never absent. It is a fault that mars all musical effect, and yet it is one of the most difficult for inexperienced teachers to detect. It may be called inequality of touch. In playing the simple chord *c, e, g* (for example), the experienced listener will often notice that one tone is made louder than the other two; or perhaps two are loud while the third is scarcely perceptible. In many cases only the experienced listener can detect the absolute omission of one or two sounds in the playing of a chord. Even inexperienced hearers know that something is wanting, and they say that the playing is weak, uninteresting, and inartistic, but only the few are able at all times to point with precision to the fault. This fault is actually present in some degree in the playing of almost every pianist, and in almost every chord. The matter is complicated when there is a certain tone in each chord which must be made prominent, while the others are to be played softly and yet with equal touch. To do all this with the fingers of the same hand at the same time, requires close attention.

(h) The pedal also deserves attention. Young pupils are much disposed to abuse it. But its proper use contributes greatly to the artistic character of the pianist's work.

Additional hints will be given in the September ETUDE.

MENTAL GRASP IN PIANO-ORTE PLAYING.

BY JOHN S. VAN CLEVE.

At the recent session of the M. T. N. A. in Chicago, a suggestive paper was read by Prof. Cady, of Ann Arbor, on the importance of clear thinking of tonal relationships and ideas. It may be worth while to amplify and emphasize this thought, which is beyond any cavil a radical matter. No doubt it has been often observed with wonder, that the blurs and blunders in a piano performance do not occur at those places only which are conspicuously difficult, they, indeed, being not infrequently delivered with greater perfection than others. If a strong light of attention be turned in upon this phenomenon, it will be discovered that the root of the trouble is fixed in a certain half-realized vagueness of the idea. It is by no means easy to train the human mind to a fine and steady concentration, yet this is precisely what is needed for musical work. Even genius has been defined as the power of attention, and the power of taking pains, and without exactly endorsing all the length and breadth of this aphorism, which is like many aphorisms, more sententious than true, it is to be insisted upon again and again; nor can it be too deeply realized that precise, all-embracing, many-sided, automatic mental conception of the tones as a high-wrought complex of the imagination is the secret of good playing. As well look for poetic and heartfelt readings of passages of literature from one who comprehends the language but dimly, as to hope for animated and emotional readings of the works of musical genius from any who do not absolutely and accurately get into every detail of the work. Difficulties in piano playing may be referred to two great classes, viz., those which arise from actual extremes of power or dexterity demanded, or those which spring from the emotional intricacy of otherwise easy groupings. As instances of

the former, consider the celebrated octave passage for the left hand in the polonaise of Chopin, Op. 53, one of the severest tests of mere muscular endurance in the whole repertoire of pianoforte music, and also the whole study in skips by Liszt entitled, "La Campanella." For instances of the other difficulty, look into the writings of Beethoven, Bach, Mozart, Mendelssohn, and preëminently Schumann, who is peculiarly abstruse in the ground-conception of his works. This is probably the reason why the playing we hear of the Schumann numbers on a programme is usually the most cloudy and unsatisfying of the whole. No wonder that poor Schumann is thought dull, queer and dry by the general public, when the pianists so often cut him up as Medea did Jason, and boil him into an indistinguishable confusion of chords of the seventh. The poetic and intelligible playing of Schumann is one of the pianist's crucial tests, and even his tiniest pieces need a fine musical sense. The first object of the pianist, great or small, should be to grasp the tones perfectly in all their relations, of rhythm, of pitch, of dynamic importance, of rate, of attachment or detachment, and of timbre, and considered with this particularly even, the so-called simple passages of the best music require the highest exercise of attention, memory, analysis, imagination, emotion. The slow and tonal study of the best music according to these principles will repay tenfold the time consumed upon it, even though one should sit by the hour digesting a few lines. The fact of the matter is, that taken the world over, there is vastly too much playing of a mediocre quality, and by no means enough playing of the infinitely precious kind, which is like Cleopatra's draught of wine with its dissolved pearls. Let any one call to mind the impressions which live in the heart and memory after years of listening, and he will find that hours and hours of laborious listening to fairly well performed music have faded utterly, but the impression of certain rare moments when the player perfectly realized his music, live and flame in the hearer's soul like gems that bestd the walls of a cavern, and ready to burn with undiminished lustre whenever the light is again turned upon them. Let every real lover of music, with the sternness of the anchorite, abjure the excess of quantity, and without bewilderment at the vast abundance of the literature, let only that which is really germane to the individual nature be selected and brooded over till it becomes a part of one, like the breath or the voice. When one is so familiar with work that it comes up like an improvisation at every stirring of the emotional nature, then can he make music with it; then is it the exhaled fragrance of his being.

The teacher is the mediator between the pure and high art—as shown in the works of the great masters—and between the young and the coming generation.—LOUIS KOHLER.

The greatest triumph of a teacher does not consist in transforming his pupil into a likeness of himself, but in showing him the path to become his own individual self.—LOUIS EHRLICH.

The enthusiastic applause of the public is naturally the aim of the musician; but true strength and reward he finds only in the applause of those who thoroughly understand and feel with him.—CARL MARIA VON WEBER.

SECURITY will always be a sublime and enviable fault in every musical genius, but genius and invention are one: invention and innovation are beyond ordinary comprehension, and that is why to many they appear eccentric.—FRANZ LISZT.

A GOOD pianist uses the pedals as little as possible; too frequent use leads to abuse. Moreover, why should he try to produce an effect with his feet instead of his hands? A horseman might as well use his spur instead of the bridle!—LOMAZ MOSCHLES.

The first condition for being an artist is, respect for, and acknowledgment of, the great—and submission to it; and not the desire to extinguish the great flame in order that the small rush light should shine a little brighter. If an artist does not know how to be great, how can he succeed in making me feel it?—FELIX MENDELSSOHN-BARTOLDY.

YOUNG artists of the present day, instead of first digesting Bach and Handel, rather take Beethoven, Schumann and the more modern masters as a starting-point. Alas! they forget how assiduously and thoroughly these later masters studied the great epochs in the history of music, which alone enabled them to produce great works in their turn.—ROBERT FRANZ.

THE AMERICAN COLLEGE OF MUSICIANS.

One of the most important incidents of the late annual meeting of the American College of Musicians at Chicago was the presentation of a report by a committee consisting of Clarence Eddy, Mr. Fillmore, and the undersigned, upon the manner and place of conducting the examinations in future. As the report had been drawn somewhat amply, in order to cover the whole ground of the College, as at present existing, it is perhaps worth printing entire. Only the first two recommendations were adopted, and the number of members necessary to organize a local section was reduced to six. The preliminary test was thought undesirable, at least for the present. Nevertheless, the matter is so important, and there is so well defined an impression that the present test is too severe for vocal students, that the subject is sure to come up again. The report is as follows:—

REPORT.

Your Committee was appointed to consider and report upon the following three questions:—

1. Ought the College to encourage the organization of Local Sections, composed of the members residing in convenient vicinity? The same to hold stated meetings for mutual improvement, discussion, and association.
2. Ought any of the Examinations to be locally administered?
3. Ought there to be established a test of a lower grade, preliminary to the present test for the Associateship in the College?

GENERAL CONSIDERATIONS.

2. According to the original prospectus of this organization, it was designed to subserve two purposes: First, to establish a Proper Standard of Attainment; and, second, to encourage those intending to follow the Art of Music as a profession to qualify themselves according to that standard. In the first object, those best equipped to have an opinion upon the subject, the Authorities of the College of Musicians have been singularly fortunate in defining tests which not only assure the successful candidate possessing a liberal education in music, but which go as far as written tests can in assuring his having also at least a fair minimum of musical intelligence and intuition, without some measure of which his work as an educational force will be without artistic value and inspiration.

3. The work of the College has attracted an encouraging degree of attention, considering the limited facilities of publicity it enjoys. In the first number of candidates have presented themselves for examination, from different and remote parts of the country, and many more have signified their intention of doing so at a later time.

Within the profession itself, however, the work of the College has not received the attention it deserves, many teachers, apparently, being indifferent to standards of attainment, or regarding them as beyond the practical possibilities of the existing situation.

4. The College stands poised between three important advantages over the tests proposed by any educational institution known to us. First, its members are more than enough. Second, they are more authoritative, since they are the expression of the ideas of the most eminent members of the musical profession in the United States, acting in their deliberate and corporate capacity. Third, they are impartially and impersonally administered. It is only in this institution that a student can be examined by artists of the most eminent attainments, who during the examination have not the slightest indication of the personality of the candidate, and are therefore compelled to judge entirely upon the merit of the work performed.

5. If it be asked what influences are to be relied upon to encourage young musicians to qualify themselves according to these standards, which admittedly are higher than those generally prevailing, the answer must be, first, an intelligent opinion in the profession itself; second, the spirit of ambition among students; third, the pressure of the parents, who in part for a musical education are sure to demand a thorough article, as soon as they know where to make the demand with certainty.

RECOMMENDATIONS.—LOCAL SECTIONS.

6. Your Committee is of the opinion, therefore, that the original design of the College will be furthered by practically answering all three of the above questions in the affirmative.

(1) We recommend the formation of local sections in any vicinity having ten or more resident members of the College of Musicians. Such local sections to be known as the Chicago section, Boston section, Cincinnati section, etc., and to hold stated meetings for association, mutual improvement, and discussion. Such a body of the best members of the musical profession in every commercial centre, would form a suitable forum for the discussion of all important artistic theories, novelties, methods of teaching, and questions in any way relating to the pro-

motion of musical appreciation in the community. They should be organized and officered in the usual manner of small deliberative bodies.

EXAMINATIONS, LOCALLY ADMINISTERED.

7. (2) We recommend that the examinations for associateship be locally administered in all places having local sections of the College of Musicians; said examinations to be conducted with the usual precautions against perjury, the personality, the same to be presided by the secretary of the local section. We make this recommendation for two reasons; first, because it is indispensable to the successful workings of our systems of tests, that they be made available to the country at large, which can never be the case so long as the only way of presenting one's self for examination involves making a journey of a thousand miles or more, at a particular moment of the year. Second, in order to relieve the head examiners, who already find the labor of passing upon so many papers excessive. If this be the case when the number of candidates is more than twenty in any year, what will it be when the number reaches a hundred, as it is sure to do in a very short time?

8. In order to make these local examinations, and in order to divide the labor still more among many, we recommend the election of at least three additional examiners in every department, or in the pianoforte possibly six more; said new examiners to be of unquestionable rank as artists, and of ascertained loyalty to thorough tests of attainment. In addition to these we recommend the appointment or election of ten or twelve assistant examiners in the department of piano and singing, and six or eight in the other departments; said assistant examiners to be of approved and well-known eminence as teachers in the department in which they are to serve as examiners.

9. All examinations henceforth, local and general, must be conducted before the head examiners, specially designated for the occasion by the President and executive committee, or before a board composed of one head examiner and two assistant examiners, designated for the occasion by the President and executive committee.

10. Every candidate whose papers may be rejected by a board composed of two assistant examiners shall have the right to appeal to the President of the College, who, upon notice of such appeal, shall cause such papers to be examined and rated by two others of the head examiners in their proper department, whose rating shall be final. The demonstrative tests in their nature not affording a basis for appeal, or any reference to other authority, shall be final according to the ratings of the board actually hearing them, whether the members of such board be entirely head examiners or in part assistant examiners. In case of rejection, the candidate, being personally unknown to the examiners, has the opportunity of presenting himself there or elsewhere upon a subsequent occasion, without prejudice.

11. For examinations thus conducted the fees shall remain the same as at present, until changed by the vote of the College at its annual meeting. We recommend, however, that some equitable method be matured for remunerating the examiners for their time.

12. Candidates passing the local examinations may immediately become members of the local section of the College where they reside, by complying with the by-laws, and shall be duly elected members of the College itself at the next annual meeting, or at the next meeting in progress, if there be one. The diploma shall then be issued by the secretary whenever the proper fees have been paid.

13. The demonstrative tests for Fellowship may be administered locally whenever there is a local section, and resident members of the grade of master sufficiently numerous to afford a proper examining board, as determined by the President and Secretary of the College of Musicians, in each case as it occurs. The theoretical papers and original compositions submitted shall be sent to the President and Secretary of the College, who shall be designated by the President and Secretary, or as may be decided by the entire board of examiners in each department concerning its own papers; it being the intention of this provision to lighten the work of all the examiners by dividing it as far as possible, and yet to provide that the papers shall be examined by the ablest and most to a committee competent to properly consider it.

PRELIMINARY, OR LICENTIATE TEST.

14. Your committee is of opinion that it would be wise to establish a preparatory test, to be called "licentiate," at least in the departments of pianoforte and organ. These tests should be somewhat easier than those of the Associate degree.

15. The pianoforte techniques should require a less degree of speed than those of the associate test, but we do not see that it would be necessary to omit any of the touches or principles therein contained. The selection of pieces should be varied enough to insure the candidate possessing a sufficient knowledge of all styles and interpretation to render him a safe and successful teacher. The exact definition of this repository may be left to the examiners in the department of the pianoforte. Something like the following might be suggested:—

Bach. Inventions, sarabandes, gavottes, etc., from the Bach Album of Ed. Peters and the Kullak easy pieces of Bach. Prelude and fugue in C minor, Clavier.

Mozart. Sonatas in F and in G.
Beethoven. Sonata op. 10, in C minor, cantabile movement from sonata opus 90.
Mendelssohn. Songs without words, 30, 18, 3, etc.
Schumann. Forest Scenes, 1, 4, 8, Romance in F sharp, Grillen, Ende vom Lied.
Chopin. Waltz in A flat, Nocturne in E flat, Impromptu in A flat, Polonaise in C sharp minor.
Liszt. Liebestraume, Rhapsody No. 11.

16. The examination in theory in this grade should embrace as much relating to the elementary knowledge of music and of the pianoforte as would suffice to evince a "good working knowledge" for teaching purposes. Harmony should go as far as modulation in Richter, and the harmonization of a given melody in fair four-part writing.

17. The design in establishing this test is twofold; first, to answer to candidates intending to take the associate examinations the question whether they are on the right road, and to advise them of the principal defects of their musical equipment as then existing. Second, to afford young musicians a convenient means of authenticating their attainments, thereby giving them a credit as teachers they could not otherwise so soon enjoy.

18. We think, also, that if this test were established it would serve another very important purpose, that, namely, of affording private teachers a convenient method of competing upon equal terms with the conservatories for pupils, who might be called upon for the purpose of disproof, "the diploma trade;" by which we mean the perfectly legitimate desire on the part of pupils for some kind of authoritative certificate of their attainments, a desire upon which many schools trade as a considerable part of their working capital. It would also be of assistance to private teachers in securing the necessary attention to theory, which it is now extremely difficult to get, especially in cities. In short, it would be advantageous to all, both students and teachers, who care to have the quality of their work judged and tested according to its real value.

19. For this examination the fees should be a little smaller than those of the higher tests, and the board of examiners should always consist of one head examiner and two assistant examiners, in each department, especially designated in each instance by the local section itself. The conditions of impartiality and impersonality in these licentiate tests to be the same as those in the College examinations already existing. All candidates successfully passing the tests to have the right to use the initials L. A. C. M., or Licentiate of the American College of Musicians, for authenticating their rank as musicians.

20. Licentiate members shall have the privilege of attending the meetings of the local section of the College, except when private business is pending. They would have no vote. They become eligible for associateship, of course, only after passing the proper tests.

21. The full particulars of the licentiate degree should be determined with reference to its serving as the proper standard of graduation for amateurs.

W. S. B. MATHEWS,
J. C. FILLMORE,
CLARENCE EDDY.

I do not share the opinion of vocal teachers in general that the existing requirements are too severe for singers. The sooner singers get back into the good old track, when a singer was expected to be a musician in the same sense as an instrumentalist, the better it will be for musical taste and true art.

I think, however, that the licentiate test here proposed, or something like it, will have to be passed at a later time. This would have the effect of stiffening the examination a little for the associateship test, which this year at least, and last, I think also, was administered a little too leniently, in respect to not demanding enough of candidates in the way of sustained power of interpretation. The examinations of candidates this year took only about half an hour each, upon the average. Now while it is perfectly true, as one of the examiners said, "that one does not have to drink a whole barrel of beer in order to decide upon the quality," a candidate is not a barrel of beer, but a lot of samples of different kinds of musical beverages. His stock may be excellent in one department, and vile in another, just as too often happens in the best establishments, I am told. The examinations, as conducted this year, were competent to ascertain whether the candidate possessed a knowledge of interpretation sufficient to make him a competent teacher, and in my opinion were about what would have been proper in the lower grade here proposed in the report. It is perhaps impertinent for me to submit an

MUSICAL ITEMS.

[All letters intended for this Department should be addressed to Mr. HENRI D. TREHAR, Box 2620, New York City.]

HOME.

MORITZ ROSENTHAL, a Vienna piano virtuoso, will play America a visit next autumn.

MRS. PAULINE L'ALLEGRE will be a member of the Boston Ideal Opera Company next season.

EMMA JONK, Teresa Carreno, Hugo Glenn and Leopold Lichtenberg have formed a concert company.

MISS EMMA THURBERY will sing in this country again next fall. She will appear in Troy next October.

CHICAGO is to open her new Auditorium in the fall with Italian operas, with Mr. Gye as contractor and Mrs. Albani-Gye as star.

The Theodore Thomas summer night concert season was opened in Chicago early in July. The Exposition Building is crowded.

MR. WHITNEY MCKENRIDE will be the tenor of the Music Concert Company next winter. The first concert will be given in Boston on August 10th.

The Kentucky State Music Teacher's Association met at Covington on July 10th, 11th and 12th. Piano recitals were given by Messrs. Andres, Doerner and Schneider.

MR. RICHARD BURMEISTER, of Baltimore, played his own pianoforte concerto at a Seidl concert at Brighton Beach. It was pronounced beautiful music and well played.

MRS. CAMILLA URSO, violinist, Miss Phila Griffin, soprano, Messrs. L. Miller, tenor, H. G. Hopper, pianist, and J. A. Libbey, baritone, compose the Camilla URSO Concert Company.

MISS GUSSEI E. SHERVOCK, a pianist and one of Carl V. Lachmund's pupils, gave a recital in Minneapolis. The programme ranged from Bach and Beethoven, to Chopin, Grieg, Raff and Liszt.

MR. ADOLPH NEUENDORF has succeeded Mr. Kneisel as the conductor of the Boston Music Hall Promenade Concerts. His first programme included "Romance," from Suite No. 1, for orchestra, H. W. Nicholl.

DR. EUGENE THAYER, whose thirty years' experience covers the entire ground of music, proposes to assist the young teachers of the United States by giving lessons in the Art of Teaching by correspondence. See his card in another column.

A YOUNG violinist, Master Amadeo von der Hoya, made his debut with the Seidl Orchestra at Brighton Beach, on July 7th. He is in his 15th year, a native of Stuttgart, and a pupil of Joachim and Sauer. He played the Mendelssohn concerto.

At the commencement exercises of the American Conservatory of music, Chicago, J. J. Hattstedt, director, the selections performed included "Homage à Haendel," Moscheles; "Concertstück," Weber, and Rondo, for two pianos, Chopin; Concerto, No. 7, for violin, De Bériot, and numerous vocal solos.

A MUSICAL was given by the pupils of Mr. E. A. Bonelli, of San Francisco, at which Liszt's "Rigoletto," "Fantasia" and "Campanella," Weber's "Perpetuum Mobile," Chopin's Valse, Op. 64, No. 1, Mendelssohn's Op. 80, No. 3 were performed. Among those who most distinguished themselves were Miss M. Weeks and C. Bowes and Mr. Charles Rogers. Prof. Bonelli is an advocate of the ring finger operation, and most of the pupils furnished practical examples of his theory.

FOREIGN.

SIR ARTHUR SULLIVAN is engaged in setting music to Shakespeare's "Macbeth."

MR. MAX VOORHIS has been playing Schumann with great success in London, Eng.

MISS AMY SHERWIN is giving a season of English operas at the Melbourne opera house.

TERESITA IWA has been studying Bach under Massart in Paris, and is now residing in Berlin.

KARL KLINDWORTH has refused the offer of a professorship at the Pesth, Hungary, conservatory.

DELILES contemplates writing a new opera. Its title will be "Casal," the libretto to be by Meilich.

In her London concert, Frau Sophie Menter was heard chiefly in Liszt and Tausig transcriptions.

MR. CARROONE, the London violinist, possesses the Stradivari violin owned and used by Paganini.

The Russian Opera Company opened its season at Manchester, Eng., with Rubinstein's "Demón," July 2d.

The death is announced of Dr. Emil Naumann, composer and musical writer, at Dresden, aged 61 years.

The Richter concert in London closed on July 9th, with a performance of Beethoven's "Messe Solennelle."

MRS. FANNIE BLOOMFIELD will leave New York for a six months' stay in Europe on August 1st. She will be heard in concerts.

The widow of the composer Balfe has just died, in her eightieth year. She was a Hungarian, and distinguished as an opera singer.

THE Handel festival, at Crystal Palace, London, attracted 22,000 listeners, with performance of "The Messiah," on June 25th.

NESSLER's "Trumpeter of Sickingen" proved one of the most popular operas in the repertoire of Vienna, as well as of Berlin last winter.

ENYAT SZAMLENOI, the Hungarian pianist and composer, died at Baltimore, on March 1st, aged sixty-four years. He wrote an opera entitled "The Republicans."

JOSEPH HAYDN wrote his first quartette in the castle of Weinzierl, Austria. This edifice has just been decorated with a tablet commemorating his residence there from 1767-69.

LITTLE OTTO HENNER has closed his London, Eng. season, and is at present at Basle studying under Hans Huber, with a view to increasing his repertory for future triumphs.

THE "Fairies," Wagner's first opera, was produced at Munich for the first time on June 29th. It was written in 1832. It bears evidence of the influence of Weber and Beethoven.

UNDER the auspices and protection of the Sultan, a concert was recently given at Constantinople, resulting in the sum of 25,000 marks, for the benefit of the inundated in Germany.

THE Bayreuth performances began on July 22d with "Parsifal," and will continue, alternating with "Die Meistersinger," until August 19th. Richter and Mottl are the conductors.

DURING the winter, from September to April, Rubinstein has been giving pianoforte recitals twice a week before a pupil of the Petersburg conservatory. His repertoire embraced 1302 compositions by 79 composers.

ERNST MENDELSSOHN BARTHOLOMY, the great composer's nephew, has sent the autograph manuscript of Beethoven's "Fidelio" and "Septet," and of Mendelssohn's "King Oedipus" and "114th Psalm," to the Bologna Exposition.

OTYDE MURIN gave a concert in London, Eng., at which Mr. Walter Damrosch was the orchestral conductor. Musin's "Caprice" enjoyed an immense success. This favorite violinist also played Dr. Damrosch's "Serenade" for violin.

CARLOS SORRINO, the New York pianist, has been playing the Saint-Saëns G minor and Rubinstein E major concertos at Madison Square. He also contemplates taking part in a concerto at San Sebastian, with Sarasati and Gayarre, the tenor, during the summer.

At the tenth anniversary performance of "Carmen," at Covent Garden, Mme. Minnie Hauk, the "Carmen" of the evening, was presented with a wreath of laurel and oak leaves in solid gold. Mme. Bizet, the composer's wife, was among the subscribers to this testimonial.

The Berlin Philharmonic Society's popular concerts numbered 89 during the past winter. At these performances 28 symphonies, 16 pianoforte concertos, 10 violin concertos and 3 violoncello concertos were heard. Tchaikowsky, the Russian composer, figured in these concerts as conductor, and the author of an overture, a piano concerto and a violin concerto. Among the pianists who appeared were W. Bulow, d'Albert, Rummel, Friedheim, and Sbloil.

EAR TRAINING.

The suggestion of Mr. Mathews in the July ETUDE, that teachers discuss the question of ear training, is the apology for this paper.

A thorough education in the Tonic Sol-Fa system will train the ear to recognize and write all melodic and harmonic successions, besides aiding the student directly in comprehending the emotional content of a composition; but to the piano teacher come pupils who have studied the staff notation for years, as well as those who are reading music from the staff at school. The question then arises, how can this knowledge be utilized, and the content of a key be imparted at the same time? The following answer may be found useful. Given a pupil who has had some public school training, but from inattention or other cause has failed to observe the tonic principle.

Let the teacher play and sing a short phrase;—d, m, r, f, d—, with words, "Gently falling snow,"—or anything of a quieting nature.

Pupil must listen intently but not look at keys. After three repetitions ask pupil to sing, afterward to play, the phrase, showing him first key only.

Excuse me kindly will prevent some pupils from singing, in which case let the playing suffice. The majority of pupils will play the right tones at first trial, but produce a harsh tone. By repeated trials (teacher playing) with different qualities of tone, awaken the perception of

the gentleness pervading the phrase, and rest satisfied when this is evinced in pupil's playing. Do not touch upon fingering or legato. When the phrase can be reproduced in the spirit that you gave it, use instead of words, the scale numbers, 1, 3, 2, 2, 1; and by questions awaken consciousness that the tune ends on 1; that the motion comes to rest on 1; hence, 1 is the home tone to which the others lead. If you choose, use also the syllables or singing names, do, mi, re, do, etc. Then give the pitch names, g, b, a, a, g—or other key. Afterward speak of the necessity for pictures of these sounds, and showing the places on the staff which each makes his own representation of the others. This will often be correct.

As soon as these points—the thing heard, the name of the thing, the sign of the thing—are gained, awaken the perception of the same phrase in a different key. Make the pupil use, through the sense of hearing, his powers of comparison. As a study at home give the finding of the phrase in as many places as possible, with attention to its gentle spirit. This work can be carried through all musical effects, melody, time, legato, phrasing, dynamics, etc., etc.

Now, what has the pupil gained? Awakened perception, comparison, judgment. These have been used with concentrated force. Imagination and memory have also been taxed; so that beside the fixing of the tonic principle, and a beginning of technique in its highest aspect, The molding of touch, tone, and the more sensitive side of ear training. W. The pupil also will resume the task of unfolding the mysteries of music. The noise of scale practice and the monotonous 1 and 2 and, etc., will soon be heard throughout the land. Teachers about this time are deciding about music for the coming year. We have unusual pleasure in offering this year. We have purchased almost the entire stock of Martens Bros., New York. This firm was one of the oldest importing houses in the United States. They carried a stock of imported music which was only exceeded by one or two houses in the country, and we have by this purchase added in our own stock a large quantity of solid music and an immense quantity of books, which will enable us to fill orders with greater facility. We propose to give the profession all the possible benefit of this purchase by culling from the stock all suitable music for teaching, and sending closely selected packages of the same to our patrons, on sale. This music can be retained during school year and remittance made at Christmas and at the close of the year. We are convinced that it is best to send out only the good things on sale. Only the best of our own publications will be sent out, including studies, etc. We have prepared a circular giving full information regarding music on sale, which will be sent on application. To those who wish to know more of our arrangements, this circular will interest them.

PUBLISHER'S NOTES.

This time is nearing when teachers will return from the mountains and the seaside and take their accustomed position at the side of the pupil. W. The pupil also will resume the task of unfolding the mysteries of music. The noise of scale practice and the monotonous 1 and 2 and, etc., will soon be heard throughout the land. Teachers about this time are deciding about music for the coming year. We have unusual pleasure in offering this year. We have purchased almost the entire stock of Martens Bros., New York. This firm was one of the oldest importing houses in the United States. They carried a stock of imported music which was only exceeded by one or two houses in the country, and we have by this purchase added in our own stock a large quantity of solid music and an immense quantity of books, which will enable us to fill orders with greater facility. We propose to give the profession all the possible benefit of this purchase by culling from the stock all suitable music for teaching, and sending closely selected packages of the same to our patrons, on sale. This music can be retained during school year and remittance made at Christmas and at the close of the year. We are convinced that it is best to send out only the good things on sale. Only the best of our own publications will be sent out, including studies, etc. We have prepared a circular giving full information regarding music on sale, which will be sent on application. To those who wish to know more of our arrangements, this circular will interest them.

In this issue we publish but two pieces, but they are choice. The Spring Fancies will be found attractive for salon or study. It is one of those pieces that fosters a taste for the purely classical. The price in sheet form is 40 cents.

Repos d'Amour of Henselt is a delicate, loose study, requiring considerable taste for its execution, although less difficult technically; yet it will require closer study to play properly than Spring Fancies. The price of this piece in sheet form is 30 cents. It is not generally understood that all the music published in The ETUDE can be had in sheet form. The waltz "Alice," in last issue, is bound to be quite a favorite in the parlor, and if copies are desired in sheet form they can be had for 40 cents each.

The copies of Beethoven's Symphonies for four hands, offered in last issue, are all sold, but in our next issue we shall be prepared to offer to our readers a list of good things in music at special rates. In these special offers teachers are entirely safe in ordering, if the goods are wanted. We are desirous of establishing a reputation among our patrons for representing things just as they are, and whenever there are special announcements of confidence may be placed in the announcement. In the case of these four-hand symphonies, we picked out a number of them from the books purchased from Martens Bros., and offered them far below the usual prices. We are sure that these will be found to be worth what we encumber our shelves with them, we sent them abroad on their mission of usefulness. We will have more such offers to present to our readers during the coming year.

NEW PUBLICATIONS.

- Published by C. J. WHITNEY & Co., Detroit, Mich.
 1. "O heart, my heart," J. B. CAMPBELL.
 2. "Sailing on the sea," J. B. CAMPBELL.
 3. "Second thoughts are best," J. B. CAMPBELL.
 4. "The lady that I love," J. B. CAMPBELL.
 5. "When Jack is tall and twenty," J. B. CAMPBELL.
 6. "Thou'lt like unto a flower," J. B. CAMPBELL.
 Published by J. H. ROGERS, Cleveland, O.
 7. "Sleep, baby, sleep," J. B. CAMPBELL.
 8. "Entreaty," W. G. SMITH.
 9. "Babyland," W. G. SMITH.
 10. "At parting," JAS. H. ROGERS.
 11. "Requiesce," JAS. H. ROGERS.
 12. "The night we said good-bye," EDW. CAMPION.
 13. "A Tryst," EDWARD CAMPION.
 14. "Serenade, a la mandoline," FREDK. HYLMAR.
 Published by SCHUBERT & Co., New York.
 15. "Evening reverie," GUSTAV L. BECKER.

Of the songs named in this list the largest number are by Mr. Campbell. This composer, in respect to beauty and grace of melody, naturalness of harmony and adaptiveness of musical to poetic contents, takes high rank in these songs, though at times there are lapses into commonplace progressions, and now and then more sentimentality than the charms revealed in his compositions for overbalance, however, minor weaknesses in point of style and progression. He is uniformly correct and scholarly in his use of musical means, which is saying not a little.

In Nos. 7 and 8 we have a composer whose work we have before commended. These are simple, effective songs, of which the second named contains the most characteristic features.

The songs by J. H. Rogers, who is also the publisher, are interesting because of broad phrasing and contrasts of style. Both songs are of elevated and charming character.

The "Tryst" reminds one of Arthur Sullivan without borrowing from him. Its content is noble, its melody strong and broad. No. 12, by the same composer, is a good, expressive song.

Nos. 14 and 15 are for piano. The first named is a characteristic piece with original motives. No. 15 has a well elaborated first subject with a short rhythmic figure, and a broader, more lyrical second subject with "a capella" interludes, both of medium difficulty. Of the songs all are for medium voice, except No. 4, which is for bass, and No. 13, for contralto. The editions are uniformly good. C. P. B.

THREE VALUABLE NEW BOOKS.

1. LESSONS IN MUSICAL HISTORY. By JOHN COMFORT FILLMORE, author of "History of Piano Music," "New Lessons in Harmony," etc. THEO. PRESSER, Philadelphia.

It has not been many years since the first American history of music appeared. The interest being once aroused, many useful books of somewhat the same general character were forthcoming. American musicians have determined to continue longer where they have hitherto been content to rest. They are not willing that Germany shall forever lead the great procession of humanity in musical intelligence and scholarship. There has been a growing demand in all our institutions of learning where music is taught, and in every private class, as well as among individual students of music everywhere, for some concise and well-written text-book on the subject of musical history. Surely the demand will be satisfactorily met in this new book of Mr. Fillmore's. It is needless to discuss other books which treat the same subject. Some of them are valuable in many respects, and they have accomplished a noble mission. But Mr. Fillmore's new book will prove to be exactly what the student needs; it is a text-book, clear in literary style, accurate in statement, interesting in its details, and instructive in every way. It compasses the whole field of musical history from the time of the early Greeks to the present day. To each lesson is appended a list of questions which will prove useful and helpful to teachers and students.

2. HOW TO UNDERSTAND MUSIC. Vol. II. By W. S. B. MATHEWS. Published by THEODORE PRESSER, Philadelphia.

Mr. Mathews won an enviable distinction as a writer on musical subjects long before the first volume of the above work appeared. As a contributor to Dwight's *Journal of Music*, he was known many years ago to the thinking portion of our musical population. Vol. I. of *How to Understand Music* opened a new field of thought for thousands. The subject-treat, wholly exceeding merit, were entirely new to many, while the method of treatment was a revelation to all.

The second volume is even better than the first, containing more that is practically useful. Not quite so much space is devoted to metaphysical speculation, but more to the kind of knowledge that practical musicians can make

use of. One chapter is devoted to Schubert, one to Hector Berlioz and three to Richard Wagner. These are not merely character sketches, but more properly short essays of a didactic character. They do indeed present interesting biographical glimpses, but they are particularly valuable for the masterly analyses of the composers' principal works which they contain. The chapters on Wagner are perhaps the most delightful chapters in the book. They are crowded full of valuable information, historical, legendary, biographical and philosophical. "Rienzi," "The Flying Dutchman," "Tannhäuser," "Lohengrin," "Tristan and Isolde," "The Nibelungen Ring" and "Parsifal" are all analyzed and commented upon in popular style.

There are several other excellent chapters in this work; indeed, the above-mentioned chapters do not constitute half of the volume, but space does not permit mention of each one in detail. Special mention should be made of Chapters VII and X. The former has for its title "Theory of Piano Teaching," in which, among other valuable things, Mr. Mathews presents several practical courses of piano study as employed by some very eminent composers. The tenth chapter is devoted to the discussion of the subject of "Self Culture in Music." A large circulation may be safely predicted for this deserving book.

3. WHYS AND WHEREFORES OF MUSIC. By H. SHERWOOD VINING. Published by THEODORE PRESSER, Philadelphia.

This is a neat little volume, convenient and well arranged. It answers many questions concerning the rudiments of music. It is a useful primer, containing, as it does, just the rudimentary information concerning tones, notation, measure, the scales, signs and embellishments, and the musical terms in general use, that every pupil ought to learn at the very beginning of his musical career. To any one who needs just such a convenient little handbook this volume will be very acceptable.

- ANOTHER FASCINATING BOOK.
 PLAYS AND SONGS FOR KINDERGARTEN AND FAMILY. Published by THEODORE PRESSER, Philadelphia.

Here are eighty-two little songs for children. They are all simple and precisely suited to children's tastes, both in words and music. One novel feature of the book is that in connection with almost every song there is some kind of game described in which the children engage while singing. It is just the thing for kindergarten schools, and would surely furnish endless enjoyment in any house where there are music-loving and fun-loving children. These songs and plays are all translated from the German and revised by a practical kindergarten.

[FOR THE ETUDE.]

TOUCH AND TONE.

BY H. SHERWOOD VINING.

"By study alone we learn how to see," is the motto very pertinently applied by N. d'Anvers to the study of the art of painting and sculpture; it may be as fitting to say in connection with the art of tones, by study alone we learn how to listen.

Merely learning to finger the keys of the pianoforte without due attention to the tones produced and their character, cannot be called studying music. The practice of listening critically to tones, heard singly and in combination, judging of them as to pitch, quality and timbre, is a study, and a study strongly to be encouraged in any student, since it is the best means of developing musical hearing and cultivating musical taste.

In order to obtain tones of a musical quality from any instrument, it is necessary that the touch or action of the fingers upon the keys should be sympathetic and perfectly controlled, acting as a perfect medium for expression, and that the instrument shall be in tune and otherwise in perfect order.

The quality of tone obtained by a performer is a most important test from a musical standpoint, and differs essentially in different individuals. "Touch is the person himself." The eminent pianist S. Thalberg says: "No two players have the same mechanical action in their fingers or produce the same tones, and the difference in the style and degrees of excellence of pianists is more owing to this than to any other cause." A resident musician has said that he can recognize the touch of any artist whose playing he is familiar with, and without seeing the person he can name the player. It is evident that the object in view of the student, while developing his touch and execution generally, should be to obtain the best quality within his power. If at the end and aim shall be to gain only rapidity and smoothness, a hard, mechanical touch is likely to be the result of his labors. It is said that "what makes the pianist is his touch." At a first glance, touch seems the result of mechanical labor, of a forced action. If this were the case, touch might be taught and acquired. But this is not so. The mechanical conditions of touch alone can

be taught, touch itself by no means. It lies deeper and may be found in the physico-moral condition of the person. Out of the finger, the hand, the arm, the chest, and thereby causes the string to vibrate, the soul speaks."

It is, then, of the greatest importance that the pupil shall ever have in his mind an ideal standard of a musical tone that he is ever seeking to reproduce. A good, full tone of music is not only the result of technical development, but also of cultivation of the sense of the beautiful.

The term quality is defined as "that peculiar characteristic of a musical sound by which we may identify it as proceeding from a particular instrument, or the peculiar human voice." Variations of quality are also due to the manner in which the performer treats his instrument. H. Sattler says "the first duty of an executive artist is to acquire an exact knowledge of the construction of his tone organ, voice or instrument, and after this knowledge has been gained, the artist will avoid forcing from his organ qualities of tone that are unsympathetic. A practical knowledge of his instrument and of the fundamental principles of acoustics are certainly very important to the student; generally, this branch of the study is entirely neglected.

PITCH, QUALITY AND INTENSITY.

The essential characteristics of tone are pitch, quality and intensity. The term pitch is derived from the Latin word *piz*, a point or degree of height or depth. Pitch depends upon the rapidity of the vibrations of sounding bodies. The quicker the vibrations, the higher the pitch, and *vice versa*. When sounding strings differ in length only, the shorter the string the higher the pitch; when they differ in thickness only, the smaller the string the higher the pitch; when they differ in tension only, the greater the tension the higher the pitch.

In the piano the strings are set vibrating by blows from hammers, which are covered with felt and made to rise and fall by means of the keys with which they are connected. The dampers, which are also covered with felt, are connected with the keys and rest upon the strings. They rise when the key falls, leaving the string free to vibrate; as the key rises the damper falls upon the string, acting as a check to stop all vibration. Therefore, in order to produce a clear, ringing and prolonged tone, the finger must press each key firmly, in order to prevent the dampers from falling prematurely.

THE "ACTION" OF THE PIANO.

The action is the regulated mechanism of keys, hammers, dampers, and everything connected with these. Kimball says, "The action is the *moving* part, and upon its capability to speak the will or mind of the player depends its excellence." The action requires that the keys shall fall to their full depth with just the required pressure brought to bear upon them. Thalberg says, "Between the mind of the player that conceives and the string that expresses by its sound the conception there is a double mechanical action, one belonging to the player in his fingers and wrists, the other to the piano in the parts which put the strings in motion." It is necessary that the fingers gain suppleness, regulated movements, and acquire perfect control over every degree of force or delicacy, and when strength, elasticity, agility, and control are attained, the shading of all the varied tonal effects may be produced at will.

In the piano each tone is produced by two, sometimes three strings of the same length, thickness and tension, which are tuned in unison. If the unison is not perfect, the tone becomes harsh and grating. Pianos are so commonly allowed to remain out of tune that this unpleasant effect is often thought to be a defect in the piano, the cause and simple remedy not being generally understood.

SYMPATHETIC VIBRATION.

Another phenomenon of sound is that vibrations are transmitted from one sounding body to another; any object capable of producing a certain tone will vibrate sympathetically on the resonance of another that tones to it in its neighborhood. The term resonance is from the Latin *resonantia*, an echo or reverberation of sound. The Germans use the word *mitschwingen* for resonance, the word meaning co-vibration. "It is a very well-known experiment in music, that when one stringed instrument is struck and another in tune with it is held in the hand, it will be felt to tremble in all its solid parts, and one instrument being sounded another will respond the same tone if in tune with it; thus doth the frame of man feel and answer to instruments of music, as one instrument answers to another," says Thalberg. "The vibrations of sound induce a sympathetic vibration on every nerve in the body," and further, "Sound awakes directly a peculiar rhythm of nervous wave motion, which is the physical vehicle for a peculiar feeling." This susceptibility of the human mind is expressed by the poet Cowper in the following beautiful lines:

"There is in souls a sympathy with sounds,
 And as the hand is affected, the ear is pleased
 With melting airs, or martial, brisk, or grave,
 Some chords are sweet, some harsh, some sad, some gay,
 'Tis touched within us and the heart replies."

SPRING FANCIES.

M. E. BIGELOW.

GAVOTTE.

Piano. *Allegro.*

The musical score is written for piano and consists of four systems of music. Each system contains a treble and bass staff. The first system is marked "Allegro." and "Piano." The music is in 4/4 time and features a mix of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. The second system continues the melody with similar rhythmic patterns. The third system introduces a more complex texture with chords and moving lines in both hands. The fourth system concludes the piece with a final cadence. The overall mood is light and playful, characteristic of a Gavotte.

The musical score consists of six systems of staves. The first system includes fingerings (4, 3, 2 1 2 1, 2 3 4 2, 3 4 5 4 3, 2 1 2 1, 2 3 4 2, 3 4 5 4 3) and dynamics (*p*). The second system includes fingerings (2 4, 2 3 4, 2 1 2 4, 2 1 2 4, 3 4, 2 3 4, 2 1 2 3, 1) and dynamics (*f*). The third system includes a dynamic marking (*p*). The fourth system includes a dynamic marking (*f*). The fifth system includes a dynamic marking (*f*). The sixth system includes a dynamic marking (*f*). Pedal markings (*Ped.*) are present throughout the score.

MUSETTE.

This page contains four systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'sf' (sforzando). Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a 'rit.' (ritardando) marking and a final chord.





DUO.

REPOS D'AMOUR.

Allegretto sostenuto.

ADOLPH HENSELT.

PIANO.

p con anima.

molto cantabile e portando la melodia.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a series of eighth and sixteenth notes, mostly beamed together. The lower staff is in bass clef with the same key signature and time signature. It features a simple bass line with quarter and eighth notes, some of which are beamed. Fingering numbers (1, 2, 3, 4) are visible below the notes in the lower staff.

The second system continues the piece. The upper staff shows more complex rhythmic patterns with some triplets. The lower staff continues the bass line. Dynamic markings include 'cresc.' (crescendo) and 'm.d.' (mezzo-dolce). Fingering numbers are present throughout.

The third system features a change in dynamics with 'f' (forte) and 'pp' (pianissimo) markings. The upper staff has more active melodic lines. The lower staff has a more sustained bass line. The system concludes with the marking 'ritenuto.' (ritardando). Fingering numbers are clearly indicated.

cantabile.

tardando.

p

marcato.

tenuto.

a tempo.

m.d. *m.d.* *m.s.* *m.d.* *m.s.* *m.d.* *m.s.*

m.d. *m.s.* *m.d.* *m.s.* *m.d.* *m.s.* *m.d.* *m.s.*

con anima.

cresc.

m.s. *m.s.* *m.s.* *m.s.*

sempre cresc.

m.s. *m.s.* *m.s.* *m.s.*

First system of musical notation. The treble staff features a melodic line with fingerings 5, 4, 3, 2 and 5, 4, 3, 2. The bass staff has a simple accompaniment. Dynamics include *f* and *p*. The tempo marking *poco ritenuto.* is present. Fingerings 5, 4, 3, 2 are indicated for the right hand.

Second system of musical notation. The treble staff continues the melodic line with fingerings 5, 4, 3, 2 and 5, 4, 3, 2. The bass staff has a simple accompaniment. Dynamics include *mf* and *p*. The tempo marking *poco ritenuto.* is present. Fingerings 5, 4, 3, 2 are indicated for the right hand.

Third system of musical notation. The treble staff continues the melodic line with fingerings 5, 4, 3, 2 and 5, 4, 3, 2. The bass staff has a simple accompaniment. Dynamics include *cresc.* and *p*. The tempo marking *poco ritenuto.* is present. Fingerings 5, 4, 3, 2 are indicated for the right hand.

Fourth system of musical notation. The treble staff continues the melodic line with fingerings 5, 4, 3, 2 and 5, 4, 3, 2. The bass staff has a simple accompaniment. Dynamics include *ff*, *p*, and *pp*. The tempo marking *poco ritenuto.* is present. Fingerings 5, 4, 3, 2 are indicated for the right hand.

THE STUDY OF THE PIANO. STUDENTS' MANUAL. PRACTICAL COUNSELS.

By H. PARENT.
(Translated from the French by M. A. Bierstadt.)

96. What further exercises is it well to practice?

It is advisable to practice the fingering by substitution in all possible combinations. Then double substitution, that is, changing the fingers on two notes at once.

Example:—



The fingering for simple substitution may be adapted to the scales and arpeggios, and those for double substitution to the scales in thirds and to arpeggios in double notes.

Exercises for acquiring precision should be studied in all keys.

Example:—



Changes of hands applied to scales and arpeggios.

Example:—



and also various other exercises that are suggested either by the pieces that are being played or by the collection of exercises in use.

97. When a pupil can only devote a limited amount of time to the mechanical exercises, which ones ought to be selected?

In this case the pupil is recommended to devote nearly two-thirds of his time to the study of those exercises that are called *fundamental*, and these should be practiced regularly every day.

These include—

1. The equalization of the fourth and fifth fingers.
2. The holding of notes for independence of the fingers.
3. The scales.
4. The arpeggios.
5. Thirds.
6. The trill.

The other exercises should be gone through with by turns during the remaining third of the time given to mechanism.

CHAPTER V.

SOME SPECIAL DIFFICULTIES.

98. How should passages be practiced containing groups of triplets to be played together with groups of two ordinary notes, with a view to their equality?

It is well during the first period of practice, to maintain a perfect equality in the triplet part, to make the first and third notes of the triplet correspond with the two ordinary notes in the other part, without regard to the inequality that must result in the latter.

Example:—



As soon as the passage can be executed in this way, the two parts must be dissolved, as it were; the first note of the triplet group and the first

note in the corresponding group of two will be the only notes struck together.

99. Why not dissolve the two parts from the first? Why practice with this inequality when the desired result is perfect equality?

Equality in the combination of two notes with three is difficult to acquire in a slow movement. Besides, if the pupil attempts to make the two parts independent of one another during the slow period of practice, he falls involuntarily into a series of syncopations that impair the equality without destroying it, and render a satisfactory result quite impossible.

100. How should passages be practiced that contain triplets to be played with groups of four ordinary notes?

It is necessary to study the hands separately until the passage can be played in the proper movement, to make only the first note of the triplet and the first note of the group of four correspond; not to be concerned about the bringing together of the others, only let each group be distinct in itself; finally, to accustom the ear to the comparative movement of the two rhythms, exercising each hand separately before uniting them.

101. How is equality obtained in all other combinations of notes irregularly distributed?

In the preceding manner; practice the hands separately until the passage can be done in the proper tempo, then study alternately each hand alone, and the hands together.

102. Why in piano music is sometimes a single stem employed to unite several notes placed over one another, sometimes as many stems as notes, and sometimes two stems for a single note?

A single stem is used to unite several notes placed over one another when the notes are of the same value, and the same importance in sound, so that they may be regarded as belonging to the same part.

When the notes are not of equal value or importance in sound, then as many stems as notes are required, so that they must be considered belonging to parts independent of one another. In such instances it becomes necessary to separate these different parts to make each distinct.

Example:—*



Two stems are employed for a single note when this note figures in the parts at the same time. In a song it should be written double, and sung by two different voices. In piano music it is sufficient to indicate the two parts by a double stem.

Example:—†



103. When a note of a theme, and one or more notes of accompaniment are to be played with the same hand and simultaneously, how must they be struck so as to observe their proportionate sonority?

The note of the theme must be struck by the action of the hand and the forearm (the latter perfectly flexible), and the notes of the accompaniment by the action of the fingers. The hand

should be inclined toward the side of the important note.

CHAPTER VI.

THE INTERPRETATION OF NOTES OF EMBELLISHMENT, THE APOGGIATURA, GRACE NOTE, THE MORDENT, THE TURN AND THE TRILL.

104. What is the appoggiatura?

The appoggiatura (from the Italian *appoggiare*, to sustain), is a combination of two connected notes of which the first is accidental, and the second essential.* The appoggiatura may be long or short. In the classical editions reviewed by Le Couppey and Marmontel, short appoggiaturas are marked with bars; the long ones are not.

105. How is the short appoggiatura played?

The short appoggiatura is played rapidly, whatever be the value of the essential note that follows it; the time given to this small note, is to be taken from that of the large. In a slow movement the short appoggiatura should lose a little of its rapidity, and partake of the general character of the piece.

106. How should the long appoggiatura be done?

There is no fixed rule on this point; generally, however, one-half of the value of the note that follows it is given to the long appoggiatura; two-thirds or a third of the principal note, if the latter is dotted.

Moreover, the small note retarding the essential note, shows in the measure the place that the latter occupies with reference to the other parts, and ought consequently to be played with all the notes that correspond to this real note.

Example:—



107. In the ordinary editions, when the grace notes may be sometimes crossed with bars and sometimes not, how is the character of the appoggiaturas to be ascertained?

There is no absolute rule; taste, experience and musical feeling must direct the execution of them. However, experience demonstrates that the appoggiatura is generally long when it is added—

Either to a group of notes of unequal value, and of uneven number (it serves then to equalize the group).

Example:—



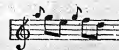
Or to an isolated note of a theme.

Example:—



The appoggiatura is ordinarily short when it is added to a group of notes of even number.

Example:—



It is always short when added to a triplet.

It may be short also, but more rarely when preceding an isolated note; taste in this case decides the question.

* The music of the ancient harpsichord players was filled with little grace notes. Hayden, Mozart and Clementi have reduced them to the five kinds here described.

"THE NEGLECT OF EAR TRAINING"

EDITOR ETUDE:—

Mr. W. S. B. Mathews, in his article on "The Neglect of Ear Training," which appeared in the July number of the ETUDE, speaks of my lately published work, "Musical Dictation, A Practical Guide for Musical Students," in a manner which proves that he read my book most superficially. In fact, the vacillating tenor of the whole article makes one doubt as to whether Mr. Mathews has any definite idea on the subject of which he talks in such a garrulous strain.

It would lead me too far to point out all the fallacies Mr. M. has, from ignorance of the matter, managed to get into the above article, regarding the method and scope of my book. He naively thinks that the simple exercise, No. 80, page 80 of my book, cannot, by anybody, be written down from dictation. Perhaps Mr. Mathews cannot do it; in fact I believe that he cannot do it, even if the time signature were given out before dictation. But, provided the passage be played with the careful observation of the metrical accents proper to quadruple (4) time, musical students of average talent, having mastered the preceding exercises, as given in my book, (by the way, my book has not been written to be read backward, like Japanese), will almost invariably be able to discern, from hearing, the kind of time of that simple melodic passage. Perhaps it escaped Mr. M.'s searching eyes, that on page 22 of "Musical Dictation" I have given definitions of *metrical* and *rhythmical* accents, the only *rational theoretical elements* that enter into the construction of the different kinds of measures.

It is quite amusing to read Mr. M.'s enthusiastic lines about his elaborate "pulse theory." Now the idea of pulsation, often used by aesthetes as a figurative representation of rhythmical motion, is as old as the hills. Mr. M.'s "pulse theory" is a huge, unwieldy ballast with which he tries to saddle the chapter of the rudimentary elements of music. Mr. M.'s "pulse theory," however, is quite a variegated thing; there are four-pulses, three-pulses, half pulses, quarter-pulses, etc.

Now the pulse of a healthy person usually beats full beats, and one at a time. I suppose one would have quite a lively time with a pulse beating four beats at once, and a patient provided with only quarter-pulse beats, would be pretty near giving up the ghost.

In explaining the construction of the different kinds of measures as used in modern music I did not think it necessary, in order to make the matter clear, to pay a visit to Mr. Mathews' Anatomical Pulse Museum.

The manner in which Mr. M. introduces the sentence "there is no such thing as a half-note effect," as a quarter-note effect," may easily lead the reader to attribute the writing of this quasi-nonsense to the author of "Musical Dictation;" and yet, when considered closely, these terms, representing something tangible, do not read quite as ridiculous as "half-pulses" and "quarter-pulses."

In another part of his article Mr. Mathews puts forth the following startling proof of his close acquaintance with my "Musical Dictation," of which he affects to speak so wisely, magnanimously giving people advice how to use my book. "But the preliminary training of the ear to recognize scale-tones, chords, phrases, measures, parts of measures, etc, would still remain to be done elsewhere." Surely here is confusion in plenty. Would the term scale instead of scale-tones not do? Any tyro in music knows that a scale is composed of a succession of tones, and any student understanding the construction of a measure will certainly have brains enough to know of how many parts each kind of measure is composed.

It may be news to Mr. M. that in the "Introductory Remarks" of Part First of "Musical Dictation," the following sentence, regarding the scope of the whole work, when completed, is printed black on white. "I have divided this course into two parts: the first consists of monodic or simple-voiced exercises; The second, of exercises of *Harmony*," of which the manuscript is now in the publisher's hands.

Part first, as anybody who has examined my book knows, brings exercises on intervals normal to the dif-

ferent scales (I suppose scale tones too), 200 exercises in the different kinds of measures (surely an important feature of the book), motives, phrases, sections and periods. All these exercises have been written in order to help to strengthen the musical memory, to teach students to *think* musically, to become able to write down correctly all they are able to play or sing correctly by heart; in this way the musical sense becomes sharpened, the more delicate shades of time, rhythm, the cut of the melodic motive and its expansion into phrases and periods, will be impressed upon the mind more vividly and more distinctly.

My sapient critic, to quote one more of his curious phrases, says that my exercises should be preceded by other ones "to the exact perception of them, and the habit of writing them down in a notation capable of representing exactly so much as belongs to the musical perception as such, and *no more*." I do not remember of having given, anywhere in my book, directions to write down matter different from that given by dictation, or to give more than the dictation, a feat of which even Mr. M., with his overcharged pyrotechnic fancy, would be incapable. The exercises, as successively introduced in my "Musical Dictation," are to be written down in a notation exactly representing the dictated passage and *no more*; they are furthermore to be perceived through the ear and not through the nose, like snuff; I flatter myself that if these directions are faithfully followed, the effect of "Musical Dictation" upon the ear (say rather rational musical understanding, which is paramount in true, thorough musical education), will be considerable and will bring musical students nearer to their goal of becoming good musicians.

Au revoir

F. L. RITTER.

[FOR THE ETUDE.]
A RECENT IDEA.

Iowa, June 3d, 1888.

DR. EUGENE THAYER.

Dear Sir:—I have just read an article by you about Correspondence Lessons in Music, and I should think the idea is just what we teachers want who can't come to New York for private lessons. But you will excuse me if I say I do not want to send on money without knowing what I am going to get for it. Can you give me a specimen of the letters, so I can tell what the thing is? If you could answer in some journal it might enlighten others as well as

Yours truly,

Miss

The above very courteous letter, like many others of a similar tenor, is most certainly entitled to a definite reply. The correspondence plan which is used in every State in the country is just what it claims to be; the best possible way of getting a thorough and *reliable* musical education when the student cannot spare time for private lessons. It comprises the following:—

Course 1. Piano playing, with rules and maxims.

" 2. Harmony and thorough bass.

" 3. Counterpoint or part writing.

" 4. Church or pipe organ.

" 5. Cabinet or reed organ.

" 6. Musical form and composition.

N. B.—The piano course also includes a preparatory course for the organ.

The strictures of the copyright laws will not permit me to give all the details of the plan, but with this limitation, the first lesson in the piano course would be about as follows:—

Teach 1st. Position at piano.

" 2d. Position of arms and hands.

" 3d. Action of the fingers.

" 4th. Names of keys (only white keys first).

" 5th. Place fingers properly on five keys (C to G).

" 6th. Staff and clefs (G clef only at first).

" 7th. Length of simple notes (whole, half and quarter).

For small hands as studies published by

Here follows a list of studies and pieces (alternately) to be used in the first half year. These are so carefully graded that no break occurs at any point, and the inter-

est of the pupil is not only kept alive, but always expectant. Although the method has been tested fully thirty years it is in no sense old fashioned; all obsolete studies and pieces having been weeded out and supplemented by others from the best modern writers. There will soon be published a circular of recommendations from those teachers who have tried the plan, and it will be seen to include many of the foremost music teachers in all parts of the country. I hold the plan to be entirely foolish for any who desire to become soloists. Such a student *must* have personal instruction; he must see with his eyes and hear with his ears just how it is done. Equally foolish seems to me the attempt to give vocal instruction in this way; as the teacher cannot, by any possibility, know whether the pupil is using his throat rightly (producing tones properly) or not. Guilmette's Breathing Exercises and Sieber's Vocal Techniques (forming together the best vocal method in existence) can be sent, but the rest must be trusted to the fidelity and discretion of the student. I am well aware that years ago I wrote and said much against lessons by correspondence. The experience of the last few years has, however, shown the position so untenable that I gladly abandon it. I still believe personal lessons are the best, but when they are not only impracticable but entirely out of the question, the correspondence plan is certainly the very next best thing. If a hundred letters a week prove anything, they show that this plan is going to do much of the musical art work of the future.

A HINT FOR EXECUTIVE MUSICIANS.

BY DR. OTTO NEITZEL.

Translated for the ETUDE by H. D. TRETTAR.

Every virtuoso must strive to hear himself. This advice was given to a young colleague by Nicolas Rubinstein, director of the Moscow Conservatory, who was a much greater piano virtuoso than is generally known. It would seem self-evident that one should hear himself; so many a one would think; but, did the above words not possess a deeper import, ink and paper might have been spared. If a pianist, for example, make such excessive use of the loud pedal as to confuse his runs and harmonies until they can scarcely be deciphered, can it be said of him that he hears himself play? Or if he does hear himself, is he not then responsible for disfiguring his selection until it can no longer be recognized?

Every executive musician hears what he performs twice: first, in his own imagination and then, when it has resounded, or with his ears. The actual sound, constituting the listener's first idea of the work, is for the virtuoso but the end or result of the preceding mental effort. Like our speech, in which thought is the first element and the spoken word but the secondary effect.

As it is often the case that one's thoughts may be clear and important, while their expression is defective, so with the virtuoso; and, if Anton Rubinstein at times so little heeds clearness of style and accuracy of figures that it becomes an effort to follow the musical contents, yet no one will believe at the moment that his ideal of the work must bear the blame, but rather his fingers, his agitation, passion, fatigue or other circumstances that thwart him from expressing his ideal as he would desire to do.

Many great violinists have the habit of pressing the bow so vigorously upon the G string that the string catches, producing an ugly noise. How much a badly conducted orchestra may accomplish in executing works of art is not yet sufficiently acknowledged, or our directors would be chosen from the ranks of the most refined and sensitive musicians alone. The hearing of conductors is one of the most difficult lessons to be learned.

The most finished practicing, rehearsing or whatever the task may be termed, consists in governing the tones produced, in order to discover whether they approach the existing ideal, and then in altering or forming them according to this ideal. Therefore it is almost as important for an artist to possess the art of listening to his own performance coolly and in a matter-of-fact manner, as though he were an unconcerned listener, as it is for him to be gifted with the ability to comprehend and grasp the composition mentally. And if Nicolas Rubinstein laid such great stress upon "hearing one's self," he meant thereby to say: to hear one's self as a listener would, or to be one's own listener. For only in this way can a composition be made to appear in the execution's interpretation as the composer intended it should appear.

FACILITY in playing by heart is indeed a most useful talent, but it deserves only to a degree that amount of praise and admiration that is usually bestowed upon it.
ERNEST FAUER.

AMERICAN COMPOSITIONS IN THE CLASS AND CONCERT ROOM.

[Extracts from an essay delivered before the Ohio Music Teachers' Association by Wilson G. Smith, of Cleveland.]

In presenting a few points on this pertinent and interesting subject for your consideration, it may be well for me to preface them with the assertion that it is not my intention to enter into any extended eulogy or panegyric on the genius of the American composer, thereby placing him upon an exalted pedestal and calling upon you to fall down and worship him. You, one and all, have your musical "penalty" at whose shrine you offer the sacrifices of your enthusiastic admiration and devotion. Bach, Beethoven, Schubert, Schumann, Mendelssohn and the other classicists, with doubtless a few modern writers, such as Brahms, Rubinstein, Grieg, etc., all have an acknowledged place in the category of your musical saints; and most deservedly so, since, on their works are based the science of classic and modern musical thought and inspiration.

The basis of all musical development in a nation is its national folk-song; this evoked by pastoral simplicity, Arcadian happiness, or patriotic valor, forms a rich mine from which many of our most distinguished composers have drawn inspiration. Even the mighty Beethoven has incorporated in some of his sonatas themes that have sprung from the hearts of the people, and we all know how copiously Chopin and Grieg have quaffed from this fountain.

Herein is national music like formal government, in that it is the greatest and the best when the voice of the people is the ofttest heard. The highest and most characteristic type of music to my mind is the idealized form of folk-song.

In this vital and fundamental principle we as Americans are laboring under a great disadvantage; we have no fund of national melodies to go to for characteristic treatment.

What we do in music for some time to come must be, in great part, initiative based upon the music of the European nationalities, and in this very fact, I think, lies the assurance of ultimate success. The American mind is largely imitative, but possesses, withal, a characteristic vein of originality that will in time develop into a school of original musical thinkers.

The process of musical generation as an art and science has been slow in all countries, and the genesis of our national art must of necessity be of similar growth.

What though our young composers do not reach the highest altitude of musical thought; they are nevertheless preparing the way for some genius whose time is sure to produce, and whose work will form a basis upon which the pillar of our national art is to rest.

It is a matter of fact that the purely instrumental form of composition is the most difficult in which to realize an ideal success.

Music with a verbal text is an accessory to the act of portraying emotion or dramatic passion already expressed in language, and consequently the more readily grasped and comprehended; but music without verbal text appealing only and directly to our emotions or reason must possess the qualities of human heart throbs to awaken a responsive echo in our hearts. The highest types of these two distinct phases of musical inspiration, that play upon the entire gamut of our emotions, are to be found in the dramatic master works of Richard Wagner, and the purely instrumental dramas—the symphonies of the immortal Beethoven. Here we have the highest emotional and intellectual achievements of musical inspiration.

But what has this to do with my subject, you again ask?

Very much, I assure you. The works of these and other masters show what must be attempted and accomplished by American talent and genius before we can call ourselves the possessors of a school of musical composition worthy to rank with the European nations.

Because we do not yet possess such genius among our talented and ambitious cohorts of composers is not to be considered a discouraging condition of our musical development. "Rome was not built in a day," and there has been but one Beethoven and but one Wagner, each the most perfect embodiment of two distinct phases of art development. Each the ultimate expression of idealized inspiration that only centuries of honest effort and worthy ambition have been able to develop.

Who can say that America is not destined to have her Wagner and Beethoven in the years that are to follow? I am fully justified in predicting such a legitimate outcome of our American musical genius.

Americans have talent, ambition and perseverance that must eventuate in good results. Such eminent musicians and teachers as Fred. Kiel, Kullak, Bargiel, Scharwenka, Moszkowski, etc., whose acquaintance it has been my good fortune to have frequently said that Americans are the best and cleverest of pupils, and possess much natural aptitude and ability, such as shall result in founding, in time, a distinctive school of music. Our greatest fault as Americans is our haste to become

geniuses. We go abroad and expect to accomplish in the brief course of study prodded into three or four years what our European brethren are content to make a life study, and are satisfied to absorb daily what we consider almost infinitesimal nourishment to satisfy their artistic cravings. They are content to develop slowly and leave to time the realization of their ambitions. We would take Father Time by the forelock, and thrust such copious quantities of erudition into our mental pouch as tend to make us a nation of musical dyspeptics. Slow musical maturation must be observed if we would assimilate and absorb such an education as will enable us to give due expression to our artistic longings.

What we need here is an artistic and stimulating musical atmosphere to keep us infused with ambition of the proper sort.

Here in busy, bustling America there is not yet that sympathetic congeniality among the profession and its patrons that ought to spur an ambitious talent on to the goal of artistic success.

A tidal wave of encouragement, however, is sweeping over the land, and will assuredly bear upon its crest some native talent capable of and anxious to do honor to his profession and native land, and as a small number of the profession gathered here, let us one and all throw out to the struggling talent the life-preserving aid of our hearty sympathy and coöperation. We are not all of us called upon to battle the (too often) overwhelming waves of adverse criticism and chilling apathy that composers have to overcome, but we can all of us lead a helping hand; be it remembered that in so doing we honor ourselves as well as the profession we would worthily represent. American composers, like drowning men, often catch at straws, and these straws, tossed by the magic hand of friendly sympathy and aid, transform dependency into a feeling akin to hope.

I always feel an impulse to shout "Amen" whenever I see and examine any American composition of real merit. I don't know any special reason for so doing, except that I have had kind friends who have, from philanthropic motives, done a similar service for me at times when it was badly needed. Let us, then, the members of the Ohio State Music Teachers' Association, form ourselves into an "Amen chorus," whose encouraging tones may reverberate through the land, and, further than this, each one, when he returns to the room of his professional labors, organize among his friends and pupils choruses that may echo "Amen" to the glory of American art.

American composers will appreciate to its fullest extent such chorals, and those among you who are not anxious to compose can best render yourselves locally immortal by exclaiming often in stentorian tones "Amen."

One more favorable point I may comment upon before closing.

Concert pianists (and teachers generally) are taking a greater interest in native composers, and many of our most prominent artists have done more than they perhaps realize toward advancing the interest of the American composer by giving him a place on their concert programmes. Many programmes have been arranged in which artists devote exclusively to the introduction of American works, and there seems to be a native pride awakening upon the subject.

My good friends, let me appeal to you to loosen your latch string to the American composer. Extend to him the hospitality of your professional hearthstone, for inasmuch as you do it also you do it also unto the ultimate development of American musical art. Who among you knows but that he has the coming composer under his guidance and influence. Show him by the liberality of your actions that there is hope for him some day of being known and appreciated among men of his own nationality.

With young pupils example is stronger than precept; and no musician can be a success who in deed and precept does not impress upon the young and observing mind the fact that liberality of judgment and conduct is an essential part of a worthy musician. And how can we better show our friends our interest in American art development than by acknowledging native talent and giving it its due recognition?

Another tendency of the times, of favorable aspect, is the fact that our publishing houses are giving more attention to the productions of native pens, which is proof indeed of the fact that the demand for native compositions of merit is increasing; all of which is attributable to the awakening interest in native works.

As I have said before, I would again emphasize the fact that we have native talent in abundance in America. All that is wanted is adequate encouragement and support; and I appeal again to you, in closing, to see to it individually that American compositions of merit are recognized and used by you as much as practicable in your concerts and class rooms.

BEFORE making arrangements for the coming year with a music dealer, write to the Publisher of THE ETUDE for prices and catalogues.

CONCERT PROGRAMMES.

Pupils of J. A. Carson, Greenfield, Ill.

Sonata in F, Beethoven; "The Mill on the Brook," Sportiveness, Köhler; Dream of Spring Fairies, Christa; The Nightingale, Hunter; Christmas Song, Rossmas Bells, Gade; "Grandmother's Story," Sidus; Choral Fantasia, Beethoven; Joyfulness, Tarantelle, Moelling; Romance and Variations, Crame; Turkish March, The Kermies, Gurilt; La Matinee, Dusek.

Virginia Female Institute, Staunton, Va., Mr. F. R. Webb, Musical Director.

Overture, "Serenamias," Rossini; Angel's Serenade, Bragg; Transcription, a. Serenade, b. Notturno, Scharwenka; Duet, The Hunter's Song, Kucken; Gavotte Moderne, Tours; Solo, "The Guardian Angel," Gounod; Grand Overture, St. Cecilia, No. 2, in D, Batiste.

Arkansas City Conservatory of Music, Mrs. Ethel Meeker, Director.

Fantasia e Sonata, C Minor, Mozart; a, Spring Song; b, Spinning Song, Mendelssohn; Nocturne, Op. 17, Brassin; Valse Caprice, Liszt; "Laddie," Pinsuti; Nocturne, Op. 62, No. 2, Chopin; "Two Larks," Leuchtmittel; Impromptu, Op. 90, Schubert; Aria, Bach; "Home so Blest," Abt; Sonata Pathétique, Beethoven; "If, With All Your Heart," Mendelssohn.

Sugar Grove (Pa.) Seminary, E. H. Hill, Director.

Overture, "Pond and Parant," Suppe; Sonata Pathétique, Beethoven; a, "He was Despaired," Handel; b, "Two Grenadiers," Schumann; Moonlight Sonata, Beethoven; "The Young Nun," Schubert; Invitation a la Valse, C. M. Von Weber; Grand Marche de Tannhauser (two pianos, eight hands), Wagner; a, "The Waves," Schubert-Liszt; b, "Lark," Lark; "The Lark," Schubert-Liszt; Vocal Duet, "Lovely Peace," Handel.

Dubuque (Iowa) Academy of Music.

Overture, "Euryanthe" (two pianos), Weber; Duet, "Breezes of Italy," Gounod; Second Mazurka, Godard; Fantasia on Themes from Rigoletto, Liszt; Cavatina, "O Mio Fernando," Donizetti; Villanelle, Raff; Valse Caprice, Strauss-Tausig; Trio, "How Sweetly," Campanella; Valse, Op. 3, Moszkowski; Song, "Merguerite," Denza; Danse Macabre (two pianos), St. Saens.

Pupils of Miss Helen E. Briggs, Albert Lea College, Albert Lea, Minn.

Danse Cubaine, Gotschalk; Duet, "Bubbling Spring," Rive-King; a, Nocturne, Op. 37, No. 2, Chopin; b, Grave and Allegro-Sonata Pathétique, Beethoven; Gavotte, E. Moor; Chorus, "Ave Maria," Franz Abt; Piano Duet, Rossini's Overture to "William Tell," as by Rosselin; Valse Brilliant, Goldner; "Forelle" ("The Trout"), Heller; Duet, Scherzo, Op. 31, Chopin.

Chappell Hill Female College, J. Aline Brown, Musical Director.

Medley Overture (piano, four hands), Hewitt; a, Chorus, "Greeting," Mendelssohn; b, Chorus, "Night Song," Hauptmann; "Charge of the Hussars," Spindler; "The Herd Bells," Gumbert; "Night Birds Cooing," Seyers; Valse, Op. 38, Durand; "Harp of the Wild on the Night," Abt; "The Light House," B. Dies; Duet Vocal, "Money Matters," Hunter-Williams; "Descend Upon our Dwelling," Gersbach.

School of Music, Amsterdam, N. Y., A. B. Haberer, Director.

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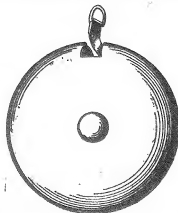
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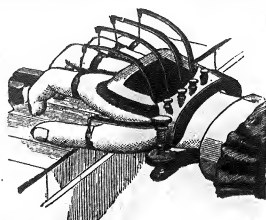
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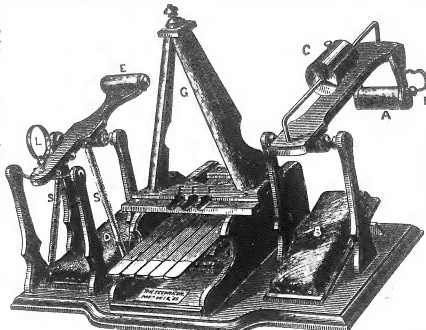
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